

An impressionist painting of a pioneer homestead in autumn. A two-story house with a chimney is nestled among trees with yellow and orange foliage. A person is visible in the foreground, working in a field of golden grass. The overall style is soft and painterly, with visible brushstrokes.

PIONEER

Summer 2000

THE BIRTH OF UTAH IMPRESSIONISM, p. 4

Published by the Sons of Utah Pioneers

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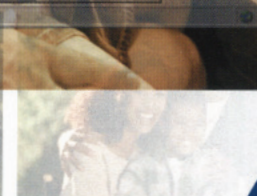
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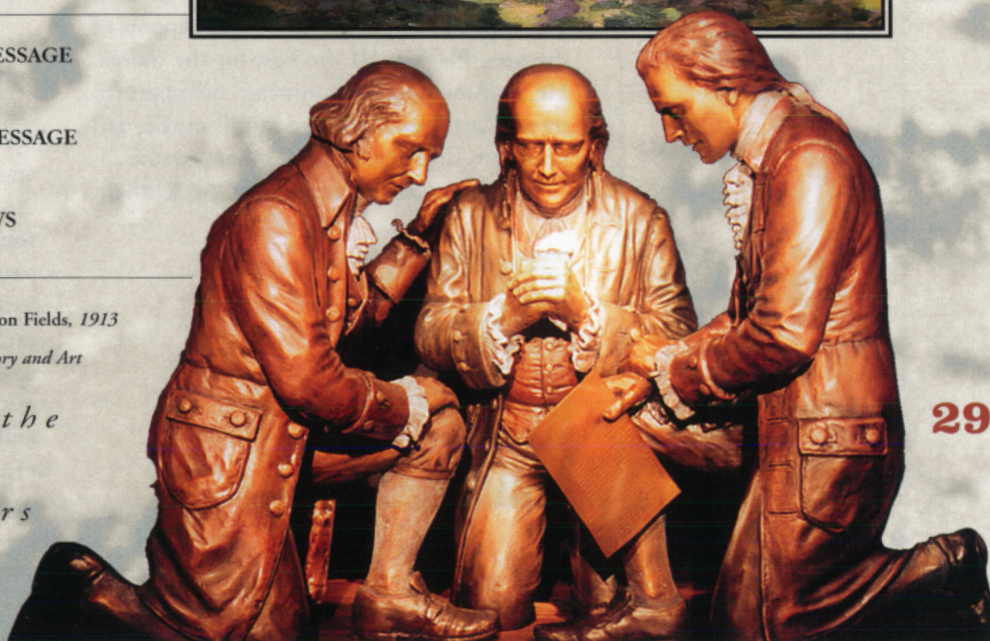
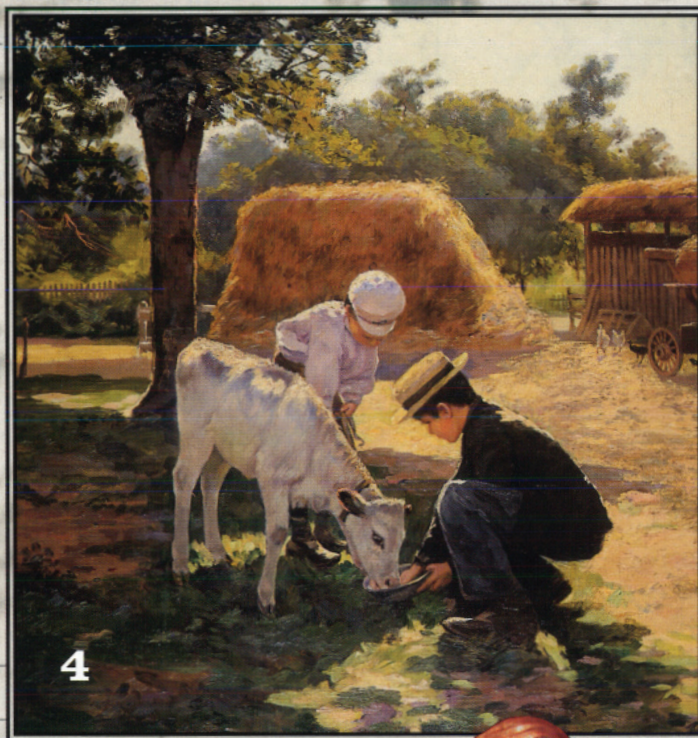
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COVER: By James Taylor Harwood, *Dandelion Fields*, 1913
oil on canvas, 25 1/2" x 40"
Courtesy of the Museum of Church History and Art

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Utah Pioneers*



Pioneering in the Arts

By Dr. Ray Barton, Jr.

Pioneering today can be easier with a song in our heart—a good song You can't go wrong with a hymn.

Early on, the Prophet Joseph Smith received a revelation (D&C 25) in which his wife, Emma, was "called to prepare a selection of sacred hymns to be had in my church. For the soul delighteth in the song of the heart; yea, the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads."

Soon, LDS writers and composers contributed. Eliza R. Snow's "Oh, My Father" is an ideal example. Among many of his inspired compositions, W. W. Phelps gave us "The Spirit of God Like a Fire is Burning," which was sung at the Kirtland Temple dedication

Music played an important part in the westward movement. Crossing the plains and sitting around campfires, these brave men and women and children sang with love to God.

During a time of deep despair and sorrow at the death of his son and others, William Clayton composed the often-sung and always spiritually recharging "Come, Come Ye Saints."

There were lighter times too. In the evening, the wagons were circled and music began. Often there was dancing. Singing was combined with instrumental music whenever possible. A special favorite was Pitts Brass Band, which continued to perform after the Saints arrived in the Salt Lake Valley.

After settling in the Valley, President Brigham Young picked up on the support of the arts. He wanted the best for the Saints. He commissioned promising members to travel East and abroad to study music, art, sculpture, architecture, and other pursuits.

Fine artisans were joining the Church.



One such, adept in woodworking and organ building, was a convert from Australia named Joseph H. Ridges. He built the original Salt Lake Tabernacle organ.

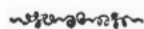
There were other songwriters, such as a young convert who immigrated from the hills of Wales named Evan Stephans, who later became the conductor of the Tabernacle Choir and brought it to prominence. He added special LDS flavor to hymns; one such, "For the Strength of the Hills," is a favorite. Thus, pioneering continued.

To the pioneer settlers of the valleys in the West, music was an integral part of life, and that tradition continues today. I have friend who never uses a songbook. He doesn't need to. He knows all the songs and words. He can lead or sing any hymn anytime or anyplace without a book. I was astounded and asked how he did it. He said that in his youth he worked on the hay rack, and to keep his mind busy, he memorized the hymns one at a time. He is a happy man.

Good music is uplifting. But there is such a thing as bad music. Satan's music is degrading to the soul. It is loud, clashing, dissonant, and generally accompanied by words that degrade and suggest anti-religion, anti-moral, and illegal persuasions. A composer of one of these songs recently boasted that his new video would bring him "big bucks," stating that his new release was aimed at getting kids to have early sex. When asked about how this might affect children and their families, he replied, "Who cares about the family?"

As modern-day pioneers, we must espouse the good and be on guard against Satan's counterfeit music. Many families are opening the day with a prayer followed by a hymn to invite the Spirit of the Lord to attend them.

Pioneering today can be easier with a song in our heart—a good song—that can be part of the cure instead of part of the problem. You can't go wrong with a hymn. Christ said, "The song of the righteous is a prayer unto me." After all is said and done, we bury our dead to the quiet harmonies of a hymn, and all of us will one day arise to the sound of an angel's trumpet.



An Artistic Heritage

By Mary A. Johnson

As patrons visit the Pioneer Memorial Museum, we receive many comments about the paintings they see on the walls. There are scenes of Saints crossing the rivers, scenes of Saints arriving in the valley, scenes of early settlements, and portraits of early Saints.

C.C.A. Christiansen, John Hafen, and Alfred Lambourne were some of the talented visual artists in those early days of settlement. What a heritage they left. Because of their recordings on canvas, we are able to live vicariously in the past and understand a bit more about pioneer life.

Church leaders had a great interest in developing the talents of artists and in having them learn the newest techniques. This interest represented an opportunity for budding artists to study with the masters in Europe as they were encouraged—and even subsidized—in their efforts.

Art, in its different forms, is used as a measuring rod of cultural civilization. Using this as a guide, one can see how much culture came to the valley with the early Saints. Not only were there visual artists, but there were musicians, poets, and dramatists.

Music was an integral part of pioneer life. Hymns were sung in Church services, around campfires, and by those walking the dusty miles. Choirs were organized and bands were formed in most communities. Bands led parades and brought spirit to community activities. The many pianos and other instruments found in the Pioneer Memorial Museum attest to the importance of music to these early Saints. Singing was an important activity in early Utah and was heard in the theaters as well as in the churches.



Of course, the theaters served mainly as a place for dramatic presentations. From almost the beginning of colonization in Utah, it was evident that there was much dramatic talent here. The old Bowery on Temple Square, the Social Hall, the Bowring Theater, and the Salt Lake Theater were some of the buildings used for dramatic production, and there was much local talent to play in them. The names of Phillip Margetts, John Kay, Horace K. Whitney, Henry Bowring, John T. Caine, and Hiram B. Clawson come to mind when we think of early Utah drama. Women performers were also recognized, including Marcy Tuckett, Annie Asenath Adams Kinkedden, and her daughter, Maude Adams, and of course, Margaret Gay Judd Clawson. These talented individuals, along with others, brought much joy to those who attended the performances.

In the late nineteenth century, there were seven Utah women starring in Broadway in New York City, and delight and surprise were expressed by one writer in the *New York Times*. "What a lot of talent comes from the Far Western State of Utah! . . . Is there something in the Rocky Mountain's air to produce so many artists" (*Chronicles of Courage, DUP*).

Just as the great dramatic tragedies of the past acted as a cathartic for those heavily burdened with serfdom and poverty, the dramas and comedies of pioneer times served as relief from hard work, poverty, and pain for those diligent seekers of a higher way of life. One might say that while their deep religious yearnings and convictions were the meat and potatoes of life, the arts served as frosting on the cake.

Because of the desires and diligence of these early artists, we have inherited a great artistic world. We are surrounded with wonderful visual art produced by local artists. We enjoy outstanding stage plays, musicals, and poetry readings. Professional music programs from solo, ensemble, or symphony invite us to listen and to be lifted to a higher plane. Surely we have a wonderful heritage in the arts, which we owe in part to those early pioneers who desired a high cultural standard in life.

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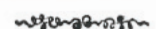
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The National Society of Sons of Utah Pioneers honors early and modern-day pioneers, both young and older, for their faith in God, devotion to family, loyalty to church and country, hard work, service to others, courage in adversity, personal integrity, and unyielding determination. Pioneer Magazine supports the mission of the Society.



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THE BIRTH OF UTAH *recessionism*

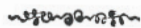
THE PARIS ART MISSION OF 1890



The influence of art is so powerful in shaping our lives for a higher appreciation of the creations of our God that we cannot neglect an acquaintance with it. We should be eager for its companionship in our homes, for it has an important mission in shaping our character and . . . our happiness as anything that we term necessities. Life is incomplete without it. A religious life is not an ideal religious life without art.

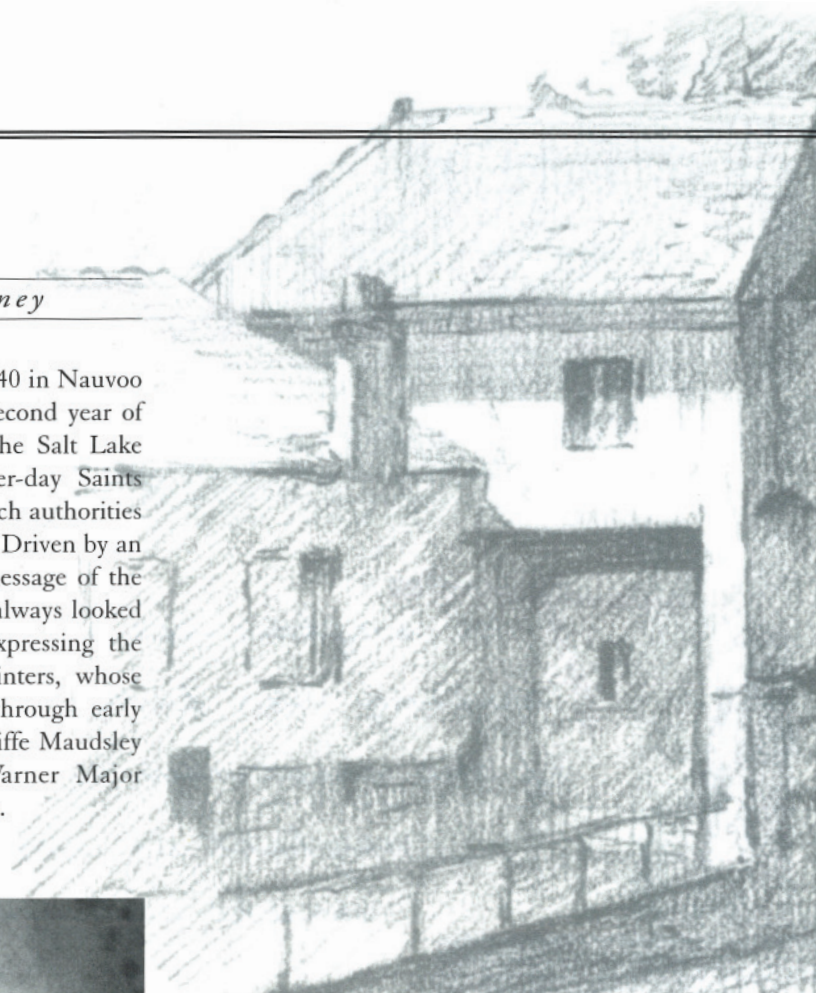
John F. Farnham 1902

Below: Photograph of Herman Haag (right) with his older brother Richard (left) taken in 1887.



By Brandi Rainey

Beginning as early as 1840 in Nauvoo and certainly by the second year of the pioneers settling the Salt Lake Valley eight years later, Latter-day Saints have been encouraged by Church authorities to indulge their artistic talents. Driven by an inspired desire to share the message of the Restoration, LDS artists have always looked to the arts as a means of expressing the revealed truth. And LDS painters, whose roots run deep into Europe through early Church converts such as Sutcliffe Maudsley (1809-1881) and William Warner Major (1804-1854), were no exception.



“Mostly didactic, concentrating on the narrative tradition . . . reverence for nature, absence of nihilism, support of traditional societal values, and respect for the human body,”² these early LDS painters perfected their skills in order to teach the growing Church and give glory to God. This anthem was proclaimed through generations of LDS artisans and resulted finally in the Paris Art Mission, “a unique incidence of church patronage of the fine arts in which the artists received financial support to study art in exchange for artistic services.”³

Inspired by the expansion and increased construction of the Salt Lake Temple, four young Saints, who were to become the Church’s only “art missionaries” to date, began to implore the help of the Lord and the support of the Church in funding their fine arts education in Paris. In the spring of 1890, John Hafen (1856-1910) and Lorus Pratt (1855-1923), son of LDS Apostle Orson Pratt, approached George Q. Cannon, first counselor in the First Presidency, to discuss the possibilities of their traveling abroad. The artists prepared a detailed list of expenses and the proposed duration of their stay in Paris, and in a letter addressed to President Cannon dated March 25, 1890, they offered the following as justification for their journey:



Pages 4-5: Photograph of John Hafen, courtesy of the Historical Department, The Church of Jesus Christ of Latter-day Saints. Painting by John Hafen, Bluffdale, courtesy of the Museum of Church History and Art.

What are we going to do, Brother Cannon, when one beautiful temple in Salt Lake City is ready to receive inside decorations? Who is there amongst all our people capable to do . . . justice to artwork that should be executed therein? I must confess that it is impossible for me to see any other . . . course to pursue . . . than to give two or three young men who possess talent in this direction, a chance to develop the same. If it should ever fall to my lot to receive assistance in this way . . . I would esteem it the highest honor and the crowning point of my ambition.⁴



Page 5: Photograph of John Hafen, circa 1878.

Above: Photograph of John B. Fairbanks, circa 1885.

Wegeland

Led primarily by John Hafen, these men would fulfill their “art mission” to Paris and go on to paint the murals in the beloved Salt Lake Temple. They would also return to teach and share their skills with newer generations of LDS artists, becoming the “nucleus of Utah’s art circle for years to come.”⁵

Hafen began his serious study of art in Salt Lake City around 1868. His family immigrated to America from Switzerland when he was a mere six years old; the family lived in various places across the United States before settling in Salt Lake. In Utah, Hafen studied under noteworthy painters George Ottinger and Dan Wegeland, who

originally encouraged him to further his education in Paris. While considering the possibilities of studying in Europe, Hafen met and married Thora Twede. The couple had five children in less than ten years, pushing the thoughts of Paris far from the young father’s mind.

It was during this period that Hafen befriended John B. Fairbanks, who would go on to join him in his missionary efforts. Fairbanks was a novice at painting and found refuge from his field labors in Hafen’s studio. Eventually, Hafen’s artistic influence rubbed off, and Fairbanks began to sketch and paint on his own. At first, he “was secretive about

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Far left: Photograph of Herman Haug with his older brother; courtesy of the Historical Department, The Church of Jesus Christ of Latter-day Saints. Background: Sketch by Herman Haug, courtesy of the Museum of Church History and Art. Above: Photograph of John B. Fairbanks, courtesy of the Springville Museum of Art.

LEADING THE WAY

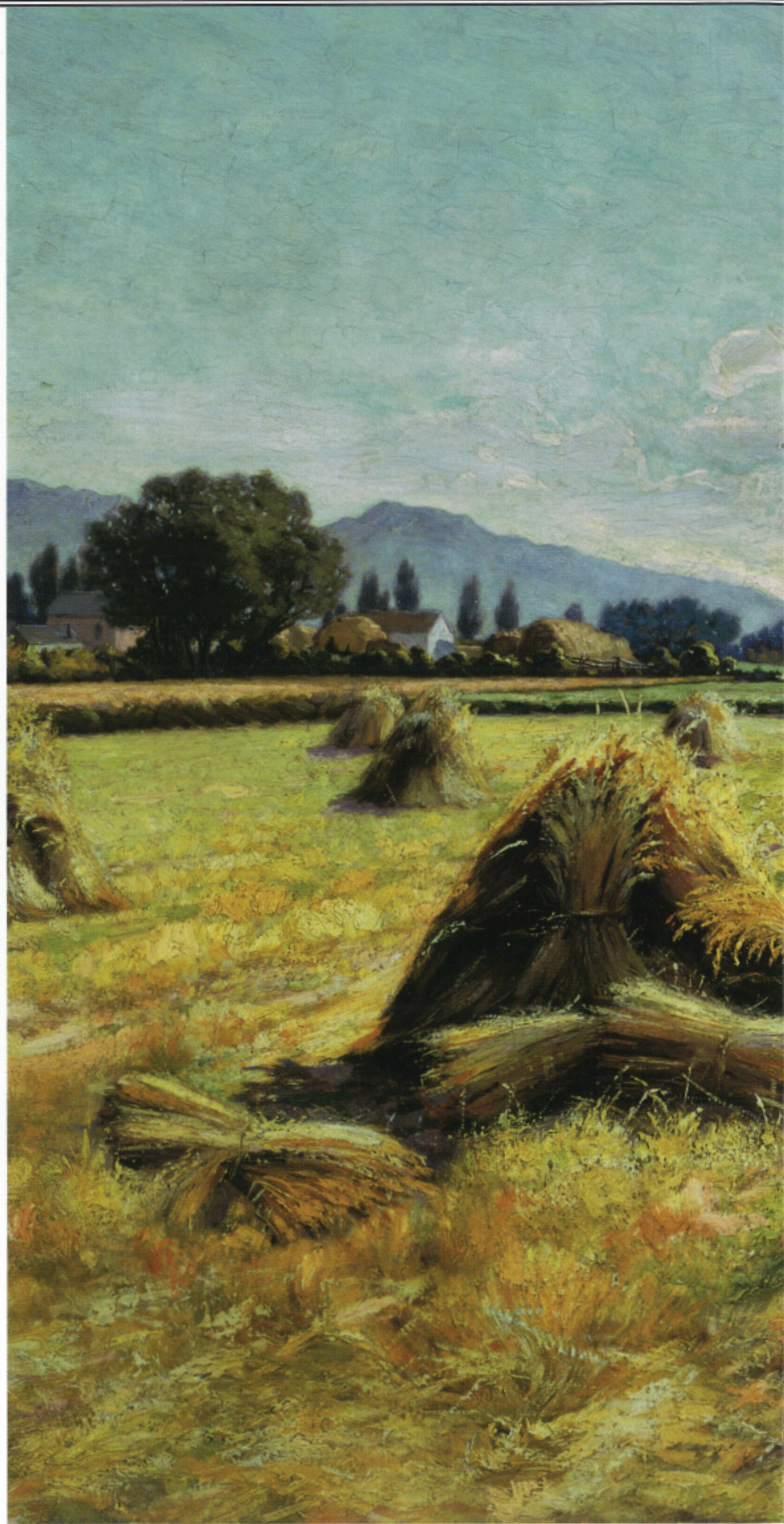
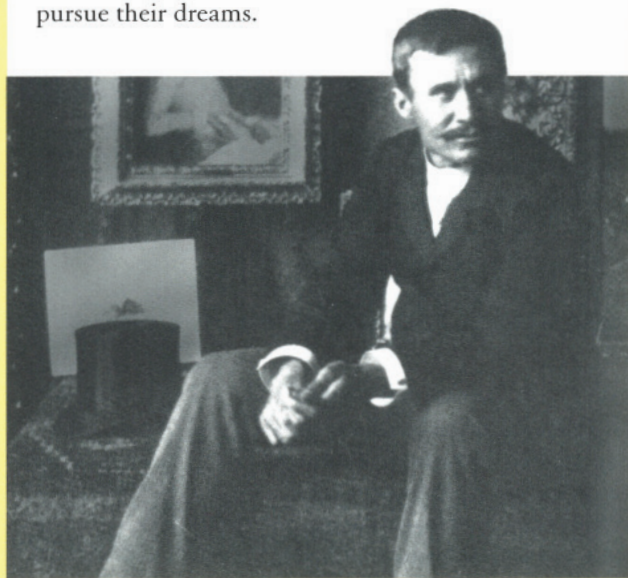
James Taylor Harwood

was born in Lehi, Utah, in 1860, and somehow amid the hard work common of the pioneer life, he nurtured an instinctive love of and talent for art. "During those early years, my pencil worked industriously at every opportunity," he wrote in his autobiography.

He felt a need to study and learn, and in 1885, he traveled to San Francisco and enrolled in the California School of Design. In order to be accepted, he had to submit a painting; his submission was a bunch of grapes that his teacher called the "best piece of work every presented there by an applicant."

After studying for one year in California, Harwood returned to Utah where he opened the Salt Lake Art Academy. In June 1888, Harwood held an auction (he auctioned off more than 100 oils and drawings) and raised money for his training in Europe. By September, he had arrived in Paris, where he enrolled in the Julian Academy, one of the most influential and successful private schools in France.

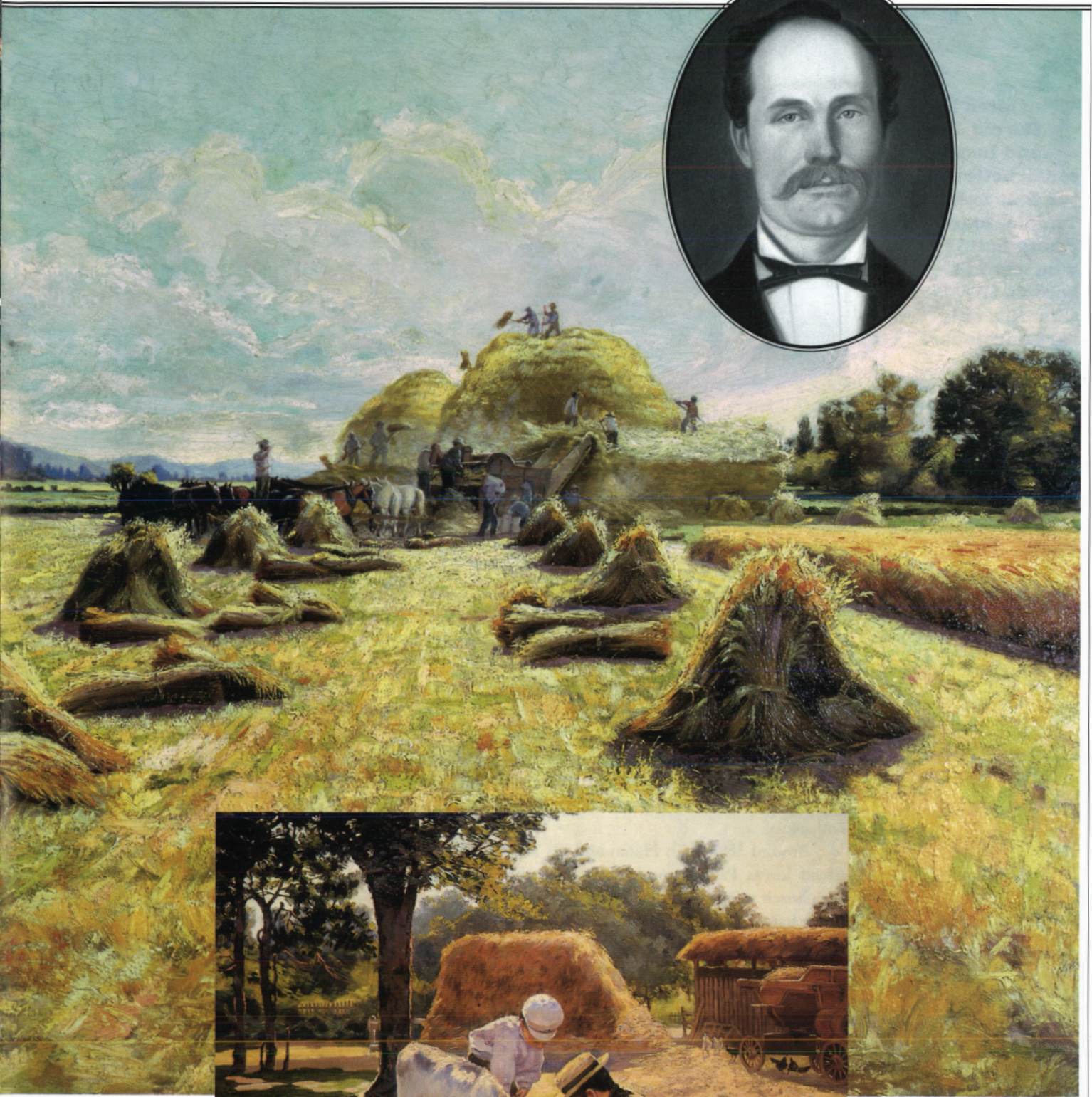
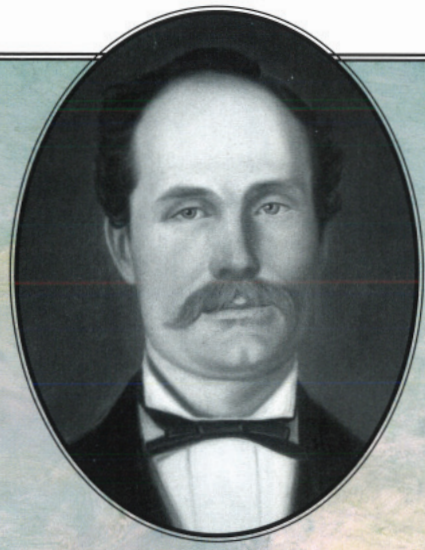
Harwood spent two years studying and learning in Europe before returning back to Utah, where he once again opened a studio in Salt Lake City. His reputation quickly drew talented and skilled students, some of whom would become the second group of Utah artists to go to France for further education. Thus he led the way for Utah artists to further hone and polish their skills; collectively these early artists left a rich legacy of beautiful pieces that have lasted more than a century and inspired scores of artists to pursue their dreams.



Sidebar: Photograph of James Taylor Harwood in his studio, 1890. Courtesy of the Harwood Collection, Special Collections, University of Utah Libraries, Salt Lake City, Utah

Above: Painting by Lorus Pratt. The Harvest, 1896, oil on canvas, 30" x 48". Courtesy of the Museum of Church History and Art.

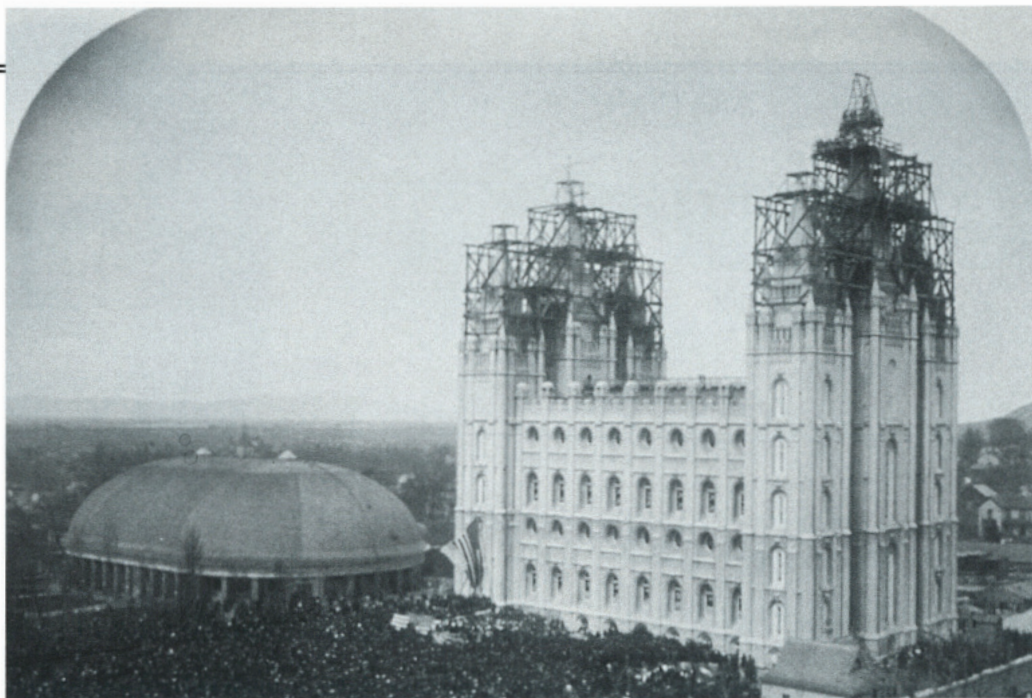
Oval inset: Lorus Pratt, Self-Portrait, circa 1886, oil on canvas, 22" x 18". Courtesy of the Brigham Young University Museum of Fine Arts.



*Left: Painting by Edwin Evans, The Calf, 1899, oil on canvas, 28"x 34".
Courtesy of the Brigham Young University Museum of Fine Arts.*

Inspired by the expansion and increased construction of the Salt Lake Temple, four young Saints, who were to become the Church's only "art missionaries" to date, began to implore the help of the Lord and the support of the Church in funding their fine arts education in Paris.

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his work and would carefully hide his drawings and paintings to avoid upsetting his disapproving father."<sup>6</sup> Luckily, his talent was finally discovered and applauded by his immediate family.

Fairbanks continued to paint in earnest, dedicating all his free time to the perfection of his skills until he received a call as a missionary to the Southern States. Fairbanks originally feared that a mission would stifle his budding art career, yet after its completion and his subsequent marriage to Lilly Huish, he returned to Ogden, where he joined John Hafen and resumed his artistic endeavors.

Around 1890 John Hafen and his artist friend Lorus Pratt "conceived the idea that the church might subsidize study in Europe in exchange for work on church buildings after their return."<sup>7</sup> It was during this period that he and Pratt initially approached George Q. Cannon with the idea. The artists originally requested one thousand dollars for each year of their commission to cover travel expenses, lodging, and tuition. After further investigations, they later amended their request, finally concluding that the three artists (John B. Fairbanks now included) could all spend a year in Paris for only \$1,800.00. "Both Pratt and Fairbanks would have the means to provide for their families at home, but Hafen requested an additional \$360.00 for his family. The total for all three men would thus be \$2160.00" per year.<sup>8</sup>

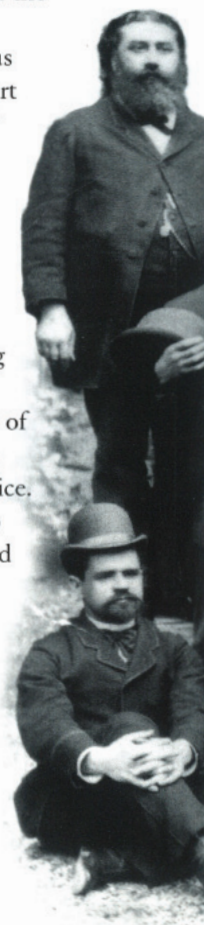
While they waited for the decision of the

First Presidency, the three men went into the mountains to pray, asking that the hearts of the Church leaders be touched and that they would be wise in making their decision. They later acknowledged that the decision in their favor was in direct answer to their prayers.

"I made it a matter of prayer for many years that He would open a way whereby I could receive the training which would benefit me to decorate His holy temples and the habitations of Zion" recalled Hafen.<sup>9</sup>

On June 30, 1890, John Hafen, Lorus Pratt, and John B. Fairbanks were set apart as official missionaries of The Church of Jesus Christ of Latter-day Saints. Apostles Anthon H. Lund, Heber J. Grant, and Seymour B. Young of the First Council of the Seventy blessed the young men and gave them advice and instruction. They were warned to avoid trouble but encouraged to "see everything on earth that you can."<sup>10</sup>

Perhaps the most important element of the Paris art mission was that in theory it was not unlike any other missionary service. The elders were to use the opportunity to develop their talents for the service of God and the beautifying of Zion. Though Hafen was assuredly aware of the growing influence of the Impressionist movement in Paris and had desires to perfect his craft under skilled tradesmen, his aims, as well as those of the other artists, were primarily religious.





The missionaries took their callings seriously and worked hard to make their study a truly religious experience. They took the opportunity to preach the gospel as often as possible and set strict guidelines to regulate the use of their time. "We made a rule between us that we must produce a sketch every day or be fined ten cents," Hafen remembers. "The only fine imposed so far on our trip was on Lorus, one day he was so busy teaching the gospel to fellow passengers that he forgot to make a sketch so he had to fork over ten cents."<sup>11</sup>

The elders left for Paris on June 23, 1890. "Their eleven-day voyage on the steamship *Nevada* was not very pleasant. Their second-class tickets entitled them to a cabin about seven by eight feet with four bunks and one small porthole."<sup>12</sup> The *Nevada* reached England on July 12, and the missionaries spent several days in London touring the local art museums and buying supplies for their studies. They reached Paris on July 24, the 43rd anniversary of the Saints' arrival in Salt Lake.

Their experience in Paris would prove to be unlike any they had previously been subject to. "(Paris) was exciting, volatile, swirling with innovations in science, government, morality, social order, and art. During the year that Hafen, Fairbanks, Pratt, and Evans (Edwin Evans became the fourth art missionary in September of 1890) were in Paris, Monet was at Giverny painting haystacks in various kinds of light . . . Degas and Renoir were painting their impressions of Parisian life. While Cezanne and Seurat were converting Impressionism into a more classical and severe style, Van Gogh . . . was pursuing an opposite course."<sup>13</sup>

These missionaries found themselves surrounded daily by the Parisian avant-garde. Interestingly, however, the Utah artists had little or no association with the French Impressionist movement. By early August, they were enrolled in the Julian Academy, which was considered at the time the most important and influential school in Europe.

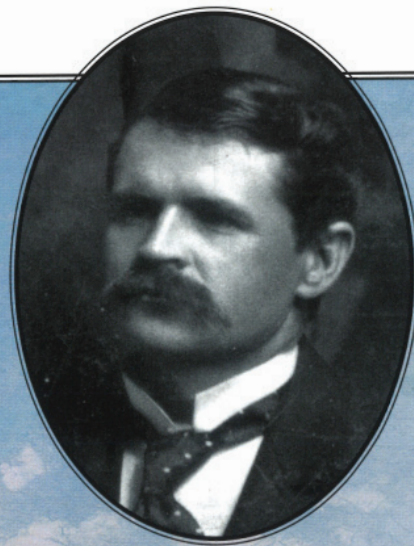
*continued on page 14*

*Page 10: Photograph of the laying of the capstone of the Salt Lake Temple, April 6, 1892.*

*Below: Photograph presumably of a group of American artists taken at the American club in Paris, circa 1890. Hafen is second from the left in the top row and Fairbanks is on the far right in the row seated on chairs.*



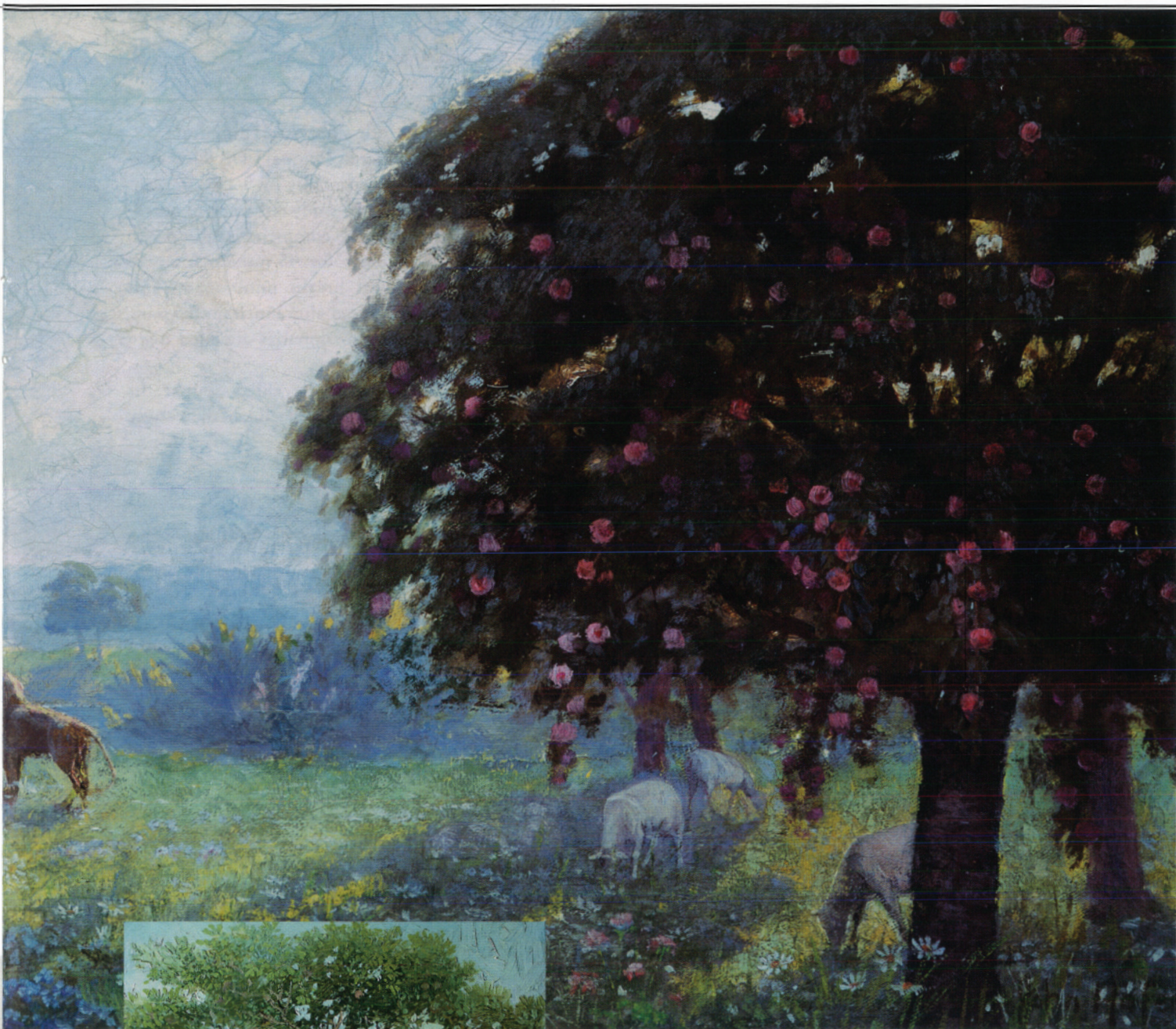




*Above: Painting by John Hafen, Garden of Eden, undated, oil on canvas, 16" x 36". Courtesy of the Museum of Church History and Art.*

*Left: Unsigned, Garden of Eden, possibly collaborative final study for a garden room mural of the Salt Lake Temple, circa 1892, oil on board, 24" x 18". Courtesy of the Museum of Church History and Art.*





*Oval inset: Photograph of Edwin Evans, courtesy of the Historical Department, The Church of Jesus Christ of Latter-day Saints.*

*Left: Unsigned, Garden of Eden, possibly collaborative final study for a garden room mural of the Salt Lake Temple, circa 1892, oil on board, 24" x 18". Courtesy of the Museum of Church History and Art.*



**H**afen's desire was to draw from his study the truth, the very basis, the foundation of what would be his life's work and to join it successfully to his fervent faith and belief.

~\*~\*~\*~

The conservative methods taught and preserved at Julian appealed to the missionaries' "desire to consecrate their learning to their faith. (Hafen's) desire was to draw from his study the truth, the very basis, the foundation of what would be his life's work and to join it successfully to his fervent faith and belief."<sup>14</sup> Their study at the academy was therefore "conservative and academic. Students primarily copied engravings and drew from plaster casts, particularly of the human figure."<sup>15</sup> This course of study had

changed but little since the 17th century.

Much like conventional LDS missionaries, the artists woke daily by 5 a.m. to complete their personal study of French or anatomy. Classes at Julian commenced promptly at 8, and they drew for 45-minute intervals divided by short breaks until noon. This process was repeated after lunch until 5 p.m., after which the missionaries attended night classes until 10 or later.

Above all else, the elders sought the influence of the Spirit to facilitate their study. Hafen wrote:

*I hope above all things God will give me divine assistance so I can make unusual progress, for there is lots to learn. I feel satisfied with the aim of the art as it is understood by artists and professors of the school here: and also acknowledge the hand of God in answering my daily prayers for guidance in my calling . . . . There is a herculean task before me which if I accomplish in so short a time allotted for me here it will be through the miraculous power of God and nothing short of that.*



**I**n March of 1891, not quite one full year from the date the group entered Julian, George Q. Cannon wrote the missionaries updating them on the state of Church affairs and issuing a promise that their skills would be much needed upon their return to Utah. Though finances were scarce, President Cannon promised to send \$500.00 to "enable you to pursue your studies undisturbed by the fear of want."<sup>17</sup> It is obvious that as the art mission progressed, Church leaders and





authorities were continually supportive of the men's cause.

Shortly after having received Cannon's letter, John Hafen determined to conclude his studies in Paris and return to the states. Fairbanks, Pratt, and Evans all decided to dedicate another year to their studies at Julian. Hafen returned in Salt Lake City on August 17, 1891. One year later he began work on the Garden Room mural in the Salt Lake Temple. Hafen wrote to his friends and former companions in Paris, informing them of the temple's near completion and his need of their newly acquired expertise on the mural paintings. Fairbanks and Evans returned the following year to paint the original World Room murals.

After finishing their work on the temple, John B. Fairbanks and Edwin Evans went on to teach in local universities. They were associated with community causes and administration, always sharing the special skills they acquired in Paris. Lorus Pratt's work, unfor-

tunately, was somewhat less respected after his mission than in years previous. He continued to paint, though he was never able to support his family based on the sale of his paintings alone. John Hafen completed his work on the Salt Lake Temple murals and then went on to paint seascapes in Seattle and Monterey, California. He received a second commission from the Church in 1901, which included a series of portraits of General Authorities and various other gospel subjects. ▼

*Brandi Rainey, who loves art, is a writer living in Provo, Utah.*

### Notes

1. Booklet prepared by Eliza R. Snow and John Hafen.
2. *Encyclopedia of Mormonism*. Daniel H. Ludlow, Ed. Vol 1. (New York: Macmillian Publishing, 1992), p. 70.
3. Linda Jones Gibbs, *Harvesting the Light. The Paris Art Mission and the Beginnings of Utah Impressionism* (Salt Lake City: Corporation of the President of The Church of Jesus Christ of Latter-day Saints, 1987), p. 15.
4. Gibbs, *Harvesting the Light. The Paris Art Mission and the Beginnings of Utah Impressionism*, p. 17.
5. Gibbs, *Harvesting the Light. The Paris Art Mission and the Beginnings of Utah Impressionism*, p. 3.
6. Martha Elizabeth Bradley and Lowell M. Durham, Jr., "Art Missionaries," *Journal of Mormon History*. Vol 12. (Salt Lake City: Mormon History Association, 1986) p. 92.
7. Bradley and Durham, "Art Missionaries," p. 93.
8. Bradley and Durham, "Art Missionaries," p. 93.
9. Bradley and Durham, "Art Missionaries," p. 94.
10. Gibbs, *Harvesting the Light. The Paris Art Mission and the Beginnings of Utah Impressionism*, p. 18.
11. Bradley and Durham, "Art Missionaries," p. 96.
12. Gibbs, *Harvesting the Light. The Paris Art Mission and the Beginnings of Utah Impressionism*, p. 19.
13. Bradley and Durham, "Art Missionaries," p. 97.
14. Bradley and Durham, "Art Missionaries," p. 97.
15. Gibbs, *Harvesting the Light. The Paris Art Mission and the Beginnings of Utah Impressionism*, p. 20.
16. Bradley and Durham, "Art Missionaries," p. 97.
17. Bradley and Durham, "Art Missionaries," p. 102.

**H**afen wrote to his friends and former companions in Paris, informing them of the temple's near completion and his need of their newly acquired expertise on the mural paintings.





WE HAVEN'T FORGOTTEN

*who*

KEEPS US IN BUSINESS.



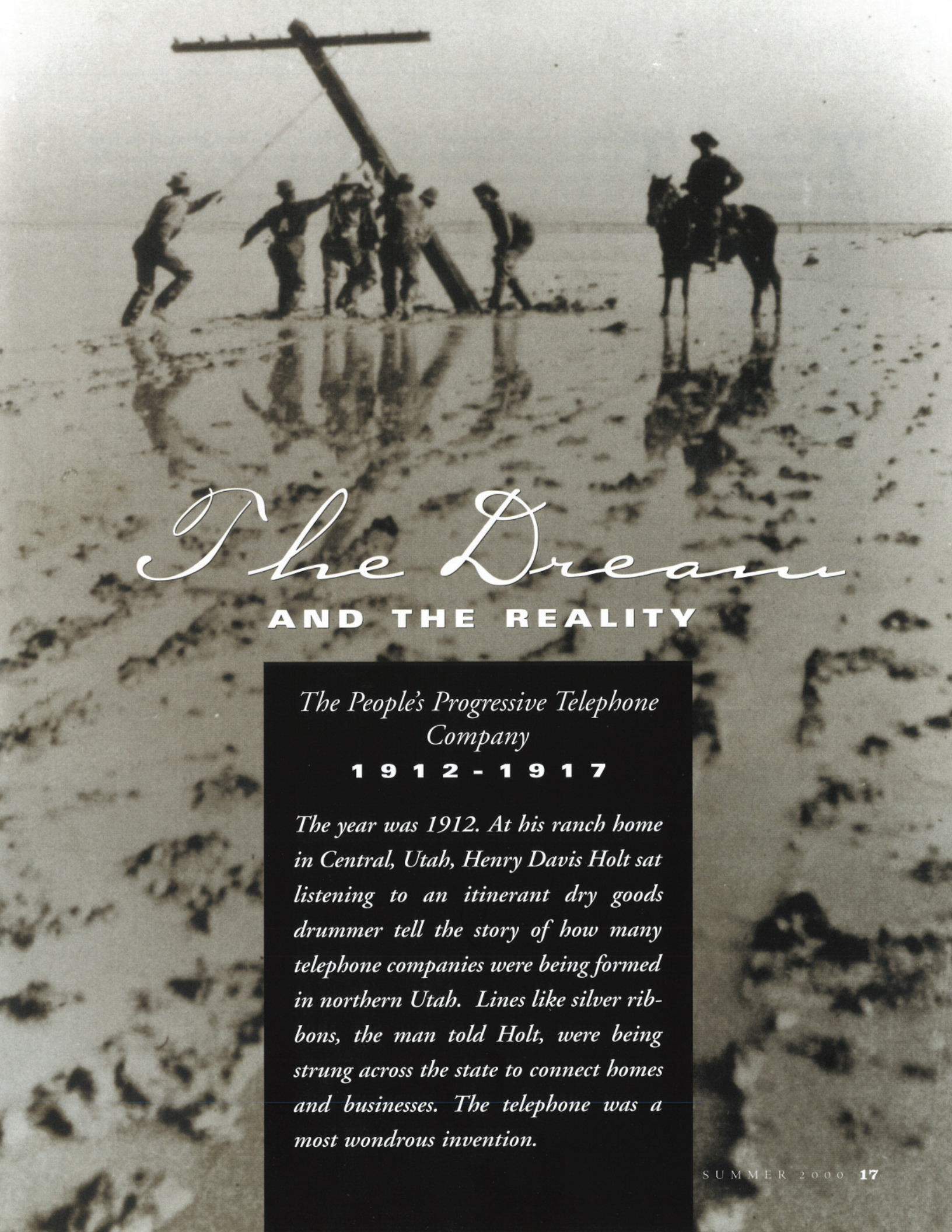
ZIONS BANK'S COMMITMENT TO *You* AND YOUR COMMUNITY.

Zions Bank is the only remaining Utah-based bank with ATMs and offices throughout the state. The money in Zions Bank—your money—stays right here in Utah helping fund the people and businesses that build our communities.

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# *The Dream* **AND THE REALITY**

*The People's Progressive Telephone  
Company*

**1 9 1 2 - 1 9 1 7**

*The year was 1912. At his ranch home in Central, Utah, Henry Davis Holt sat listening to an itinerant dry goods drummer tell the story of how many telephone companies were being formed in northern Utah. Lines like silver ribbons, the man told Holt, were being strung across the state to connect homes and businesses. The telephone was a most wondrous invention.*



**T**he first man contacted was James Samuel Page Bowler . . .



**Together they began to plan, both caught up in the dream of binding this wild land with telephone lines.**



**T**elephones were not unheard of in this remote and isolated high desert area of southwestern Utah, but Holt and his rancher friends were a day's ride on horseback or wagon to reach one. St. George, Utah, 30 miles to the south, was the home of the Southern Utah Telephone Company. It boasted a one-line connection to Salt Lake City, 400 miles to the north. The road linking Central to St. George was at that time nothing more than two ruts worn into sagebrush-covered flats and winding around barren hill-sides covered with large lava rocks.

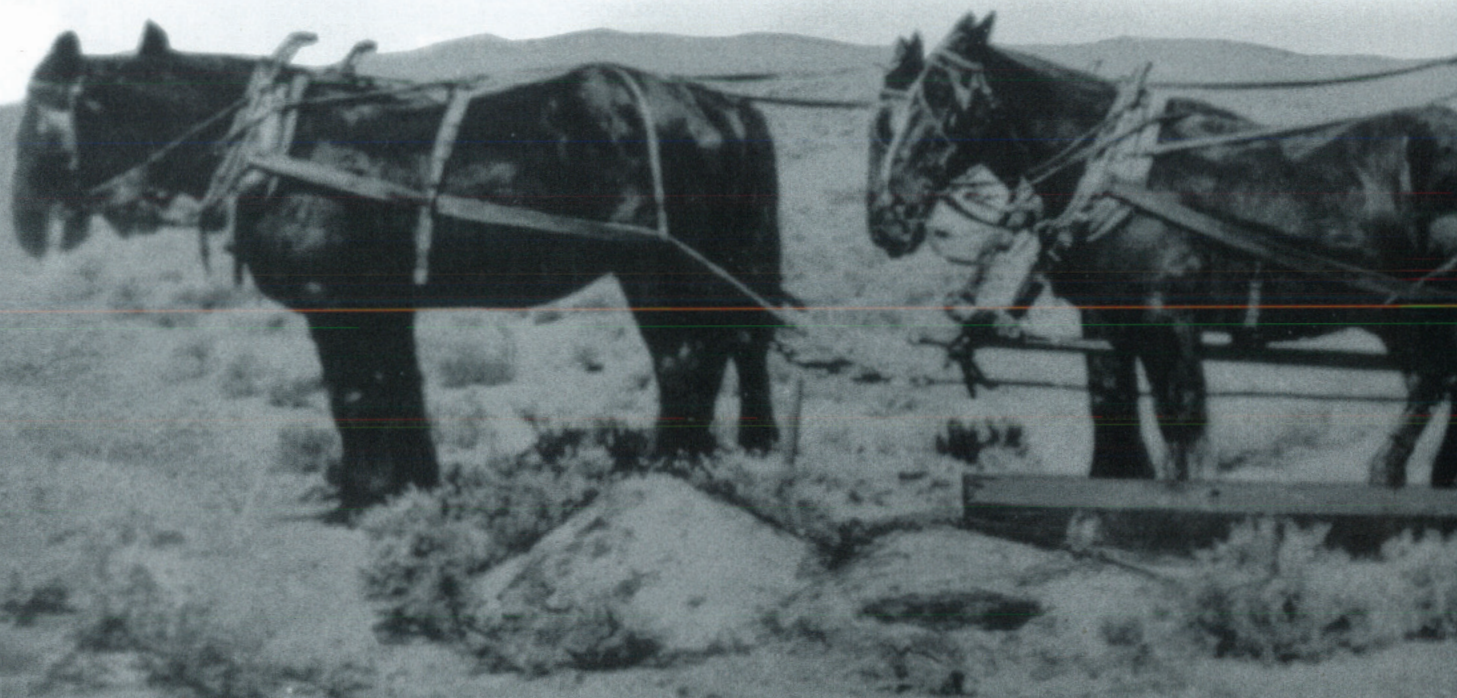
A vision began forming in Holt's mind of placing telephones in every home in that isolated part of southwestern Utah. A dynamic and energetic man, he was the ideal person for the drummer to converse with about the telephone. Holt was known for his progressive ways and his willingness to try something new; moreover, he was a man of action. He decided the country needed telephone service. Here was the means to bind together the hard-to-reach ranches and small hamlets existing on the lip of the harsh Great Basin.

The first man Holt contacted was James Samuel Page Bowler, who lived in Gunlock. This village, 12 miles southwest of Central, sat in a canyon on the banks of the small, winding, lazy Santa Clara River. Bowler was

postmaster of the town, justice of the peace, and choir director and superintendent of the Sunday School for his beloved Mormon Church. A well-respected man, educated and erudite, he had left a life in England vastly different from the one he found in southwestern Utah where his church bade him settle. Invariably the teacher, Bowler felt his musical ability and love of books warring constantly with the coarse work of grubbing and clearing sagebrush flats for farm land to raise food to feed both his family and his animals. Isolation weighed heavily upon this man of letters.

Bowler listened with fascination as Holt repeated the drummer's stories. Together they began to plan, both caught up in the dream of binding this wild land with telephone lines. Holt proposed that they contact men they trusted and form a telephone company. The time for such a venture was now, Holt told his friend. Bowler offered his life savings of \$600 as part of the start-up capital for the company. He also agreed to become an officer, acting as secretary-treasurer because of his knowledge of finance and his fine penmanship.

Holt and Bowler asked four other men—relatives or neighbors—to join in forming the company. One man, John H. Bowler, was a son of James Samuel Page





Bowler and owned a ranch five miles north of Gunlock on Magotsu Creek. He was also an astute businessman, having been taught well by his father.

In addition, Holt approached his neighbor and another trusted friend Marcellus E. Bracken. "Cell" was the healer in the area. He set broken bones, poulticed bruises and contusions, and knew just the right amount of laudanum to give. His wife had died giving birth to their youngest son, and Cell was raising nine children alone. Noted for his steadfastness and dependability, he was a homebody.

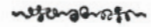
Another participant, A. H. "Bert" Truman, was a son-in-law of James Bowler and a brother-in-law of John H. Bowler. Truman's holdings were three miles north of John Bowler on Magotsu Creek. A gregarious man who loved nothing better than a good laugh and a social evening, Truman also held the undisputed title of the "best damn cowboy and cattleman in the country." The prospect of being able to communicate with his relatives and neighbors by telephone was exciting to him.

Robert Chadburn, a Scotsman, was the next man enlisted by the group. He was a gardener and orchardist and a brother-in-law of Henry Holt. He lived downriver from Central on a homestead bordering the Santa Clara River. Truman's farm reflected his skill as a farmer, his thrifty nature, and the careful stewardship of his holdings. A quiet man, he felt the isolation, but not as much as his wife, Dinah. Her nature craved the company of others. For her sake, he was willing to leave his beloved farm to build the telephone company. He would commit the time needed to complete this brave new venture.

All these men were respected in the vast area of farms, small towns, and ranches that dotted this rough and forbidding part of Utah. They provided a perfect mix of the traits needed to build a communications network through the hills, valleys, desert, and mountains.

On June 25, 1912, the group gathered at

**T**hese men provided a perfect mix of the traits needed to build a communications network through the hills, valleys, desert, and mountains.



Page 17-19: Photos of telephone distribution, circa 1914, courtesy of the Utah State Historical Society, all rights reserved.





**A**lthough the men involved all had stock and ranches to maintain, they nevertheless dropped everything and began digging post holes and stringing telephone lines to tie together the remote hamlets and ranches of southwestern Utah.

*Illustration by [unintelligible]*

the home of Henry. His daughter Blanche, who was then seven years old, recalled later that "the electricity in the air at the time was contagious. The men all sat round the kitchen table. There was a lot of planning and jubilation in the room. At one point, 'Uncle Bert' [Truman] jumped up and danced a jig around the table. We [children] could hardly wait for everything to get started."

Holt proposed that the company begin its lines at Enterprise, about 15 miles north of Central. He suggested that the line branch east to Pine Valley and Newcastle residents and then south to Central, connecting all the ranches in between. From there the telephone line would stretch over the hills to Gunlock, Veyo, and ranches in that area. The lines of the fledgling company would skirt St. George since Southern Utah Telephone Company, owned by E. H. Snow, was already operating there. The switchboard connecting the miles of new lines would be placed in Holt's home in Central. It was an ambitious plan.

**W**ork began soon after the initial meeting. On July 12, 1912, Holt contacted Western Electric Company in Salt Lake City and ordered the following material: 22 miles of telephone wire; 1,250 feet of iron wire; 500 feet of inside wire; 6 protectors; insulator staples; 675 painted oak brackets; 675 glass insulators; 6

telephone sets; 6 ground rods; and 18 batteries. The cost of the order was \$132.28.

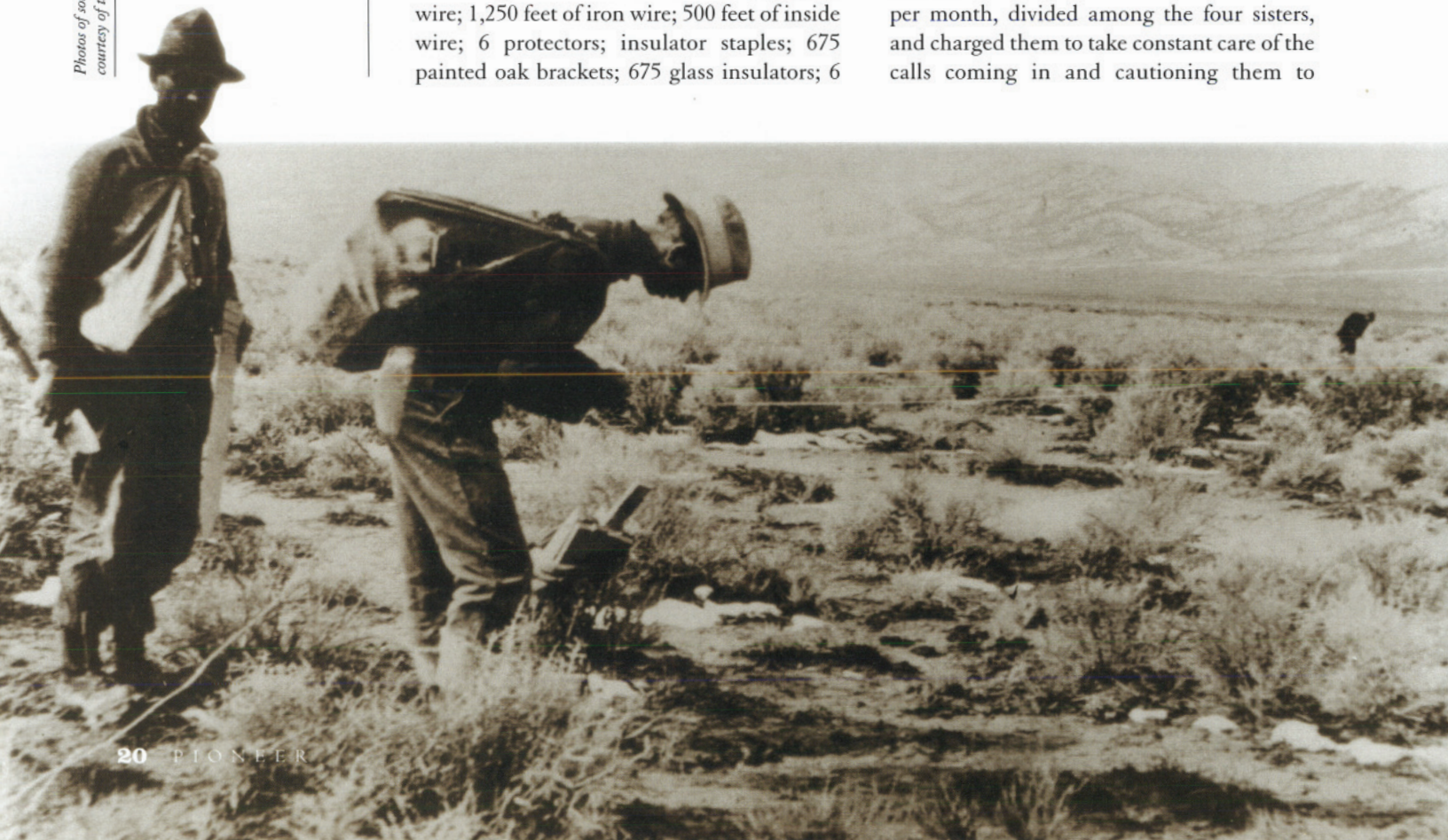
Although the men involved all had stock and ranches to maintain, they nevertheless dropped everything and began digging post holes and stringing telephone lines to tie together the remote hamlets and ranches of southwestern Utah. Progress would come to this part of the country, they told one another, and they would be the catalyst for this wonderful new way of communications.

Each man had invested all the cash he had. As news of the project spread, people began bringing money to the men. Initial capital investment totaled \$1,330. Stock was offered at \$1 per share. There were 75 stockholders at the end of the first year, and amounts invested ranged from \$7 to \$600. More often than not, these amounts represented the entire life savings of these struggling settlers.

On April 13, 1913, one day before the last mile of the first 52 miles of telephone lines was finished, corporation papers were filed with the state of Utah.

The switchboard connecting towns was installed in Holt's parlor, which meant jobs for his daughters Blanche, LaVerne, Vilate, and Ruby. Henry formally hired them at \$1 per month, divided among the four sisters, and charged them to take constant care of the calls coming in and cautioning them to

*Photos of survey party (below) and antique telephone (far right), courtesy of the Utah State Historical Society; all rights reserved.*





always make the proper connections. At age seven, Blanche was too short to reach the connecting jacks. She stood on a chair to plug in the connection that joined two towns together.

The first annual stockholders' meeting on May 24, 1913, opened to a full house at Holt's home in Central. Financial and statistical reports were read and approved. Subscribers present voiced opinions on the management of the telephone company. Some discussion of costs and rates was held, and a proposal to obtain the Mesquite/Bunkerville Telephone Company was introduced. Officers for the coming year were elected.

Ranchers and townspeople alike felt grateful for this new communications link. Prior to the formation of PPTC, the nearest telephone to the outside world was in St. George. The day that PPTC's telephone service officially began, it was rumored that Dinah Chadburn spent the entire day making calls. Blanche remembered that "Aunt Dine would ring central and asked to be connected first to one person and then another. She would say, 'Just connect me with anyone. I just want to talk.'"

The logistics of keeping the new telephone lines operational were awesome. Ultimately 260 miles of lines had to be maintained, and much of it could only be reached on horseback. The country bordering the Utah/Nevada line was remote and very rough. The PPTC line traversed the mountains and desert west of Gunlock and crossed into Nevada near the plateau/desert created by the Beaver Dam Wash drainage area. After leaving Mesquite and Bunkerville, the line closely followed the banks of the Virgin River, going southwest toward Moapa, Nevada, where the company ended its line. The men responsible for maintaining this line lived with the certainty of having some part of it grounded and shorted out nearly every day. They were seldom disappointed.

In some places lines were simply fastened to branches of the indigenous juniper trees whose stubby, sturdy branches were sometimes barely long enough to provide the length needed to keep the lines clear of static-causing interference. On some stretches, cairns of rocks were erected. A juniper

branch or a small cedar post was placed between the rocks to keep the "pole" upright and hold the wire high enough to keep it from grounding. These crude monuments served for years. Makeshift equipment like this did little for the clarity of voice as people tried to communicate. PPTC patrons occasionally grumbled about the problems.

**T**he PPTC did not receive the revenues projected when the company was founded. In addition, maintenance costs were much higher than expected. Subscribers used the lines to capacity, but they did not pay their monthly telephone bills. Mounting costs and dwindling revenues constantly challenged the company. The board decided to install phones at cost in every home wanting a telephone and allow the subscribers the use of it until the \$25 installation fee was paid at the rate of \$1 per month. Almost everyone within the PPTC coverage area had a telephone installed, and the line load increased accordingly.

The company continued to deal with challenges. At a January 1914 board meeting, Holt reported on a trip he had made to Enterprise at the northern end of the line. Some subscribers were monopolizing the lines, he stated. A motion was made and carried limiting each call to five minutes. Subscribers were to be notified of this new rule. John H. Bowler reported that some subscribers were making unauthorized purchases for telephone repairs. Officials passed a motion stating that anybody who did that would be responsible for those materials. Bowler also proposed that "improper language shall not be allowed on our lines." The motion carried.

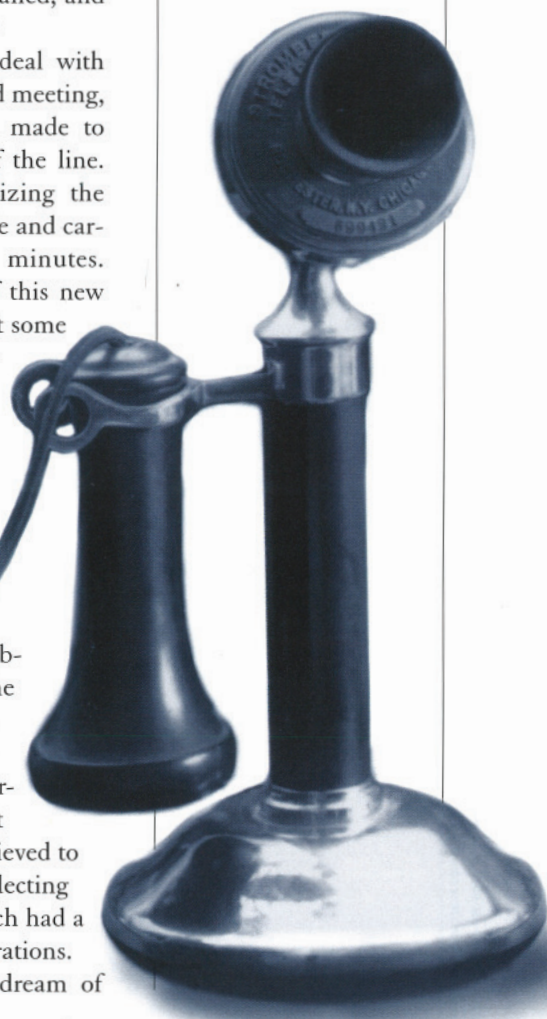
Collections was a constant problem. Money was not coming in. The company had succeeded in providing isolated families with communication, but it was hurting for operating capital. The lack of consistent follow-up by the managers was believed to be one of the main problems in collecting from subscribers. The money crunch had a negative effect on all company operations.

Officers of PPTC began to dream of

**R**anchers and townspeople alike felt grateful for this new communications link.



*John H. Bowler*







**T**he switchboard was installed in Henry Holt's parlor, which meant jobs for his daughters Blanche, LaVerne, Vilate, and Ruby. Henry formally hired them at \$1 per month.



Henry Davis Holt

connecting their company with Southern Utah Telephone Company in St. George. It was a logical expansion. Overtures to connect the two systems met with solid resistance from E. H. Snow, the owner of SUTC. He expressed no concern about residents of remote areas not being able to call the world outside of PPTC telephone lines. St. George was the hub of the area, and when ranchers drove to town they generally spent money. If the two telephone companies connected, some businessmen in St. George believed that there would be fewer visitors to St. George from the outlying districts. Merchants might suffer.

**O**n April 28, 1913, after many meetings and persistent requests from PPTC to SUTC and the city of St. George, an ordinance granting a franchise to PPTC to operate within the city was passed. The franchise, granted for a period of 25 years, included some stringent requirements. The company could not connect lines to those already in place, and it was allowed to place telephone poles only on designated streets. The franchise contained specifications for length of poles, type of wood used, number of cross arms, distance between cross arms, and distance between poles. The franchise also stipulated that the city could have the use of one phone for the use of city business with free connections to all PPTC service areas. Despite the effort spent in obtaining the franchise, lack of revenue and the sti-

fling franchise requirements prevented the company from taking much action.

In the meantime, billing and service problems continued. One Pine Valley resident wrote a letter representative of the challenges: "Received my phone bill," wrote H. O. Gardner. "And I think my bill was paid up in the first of March. Your Pa will know. I think he had a receipt from the bank for some time in February. Will enclose \$3.00. Phone has been out of commission for a long time. Can't use it at all now, only would like to have it fixed as soon as possible."

During a board meeting on April 21, 1915, a new slate of officers took control of the company. There is no record of discord within the company, but with this new group of officers the founders of the company, with the exception of Truman, were no longer in positions directing the course the company would follow.

The company continued to struggle to survive. Fierce winter storms brought many lines down. Few men were willing to ride the weary desert miles to make the necessary repairs. Moreover, records indicate that the company had almost no money available for repairs or other expenses.

Milton A. Bowler, at the urging of his father, John H., rode without pay as often as possible through the desolate hills and desert between Gunlock, Utah, and Mesquite, Nevada. In bitter winter weather he and his horse, fighting cold and fatigue, would trace and repair more than 50 miles of telephone



lines. He often found that a sagebrush stick was all he had to repair the line with. John H, though not an officer at that time, still had faith in the company and felt responsible for its welfare. When he could he rode with his son to help with line repair.

**O**n June 15, 1915, by a decision of the board, the ranches were cut off the main line by a switch. The ranchers now had to repair their own lines if they wanted telephone service.

There were more changes in company officers, but the PPTC was floundering. The drive and vitality of the founders was missing. Collections suffered badly, no salaries were being paid, and money was owed to Western Electric Company for wire.

The company struggled on, with lack of money and collection problems being the main topics of discussion recorded in the minutes. The date of June 17, 1917, was published for the annual stockholders' meeting. When this conflicted with an LDS Church conference, June 23 was set as the date instead. No one came except the board of directors. Nothing was done. The incumbent board decided to "hold the present board in position until a change can be effected." Those were the last recorded minutes found for the People's Progressive Telephone Company.

Founded with such high hopes and altruistic motives, PPTC was a valiant effort that lasted five years. Without the financial support of those subscribers upon whom the founders had depended and built their dreams, the company failed.

The area of southwestern Utah encompassed by the PPTC was home to poverty. Many residents were poor beyond most standards. Their courage and indomitable will kept them alive. With limited capital and manpower, the PPTC found it nearly impossible to keep its miles of lines repaired and operational. The distances were great, the terrain rough, and although those who lived there needed and wanted the telephone, many could not pay the monthly rent. "People just didn't pay their bills because they had no money," explained Blanche Bowler. "And the managers and directors just didn't have the heart to take out the phones if the bills were not paid."

Lewis Pulsipher, a stockholder in Mesquite, acquired the Nevada portion of PPTC. Those lines became and still operate as the Rio Virgin Telephone Company. As late as 1945, ranches and homes in and around Gunlock, Veyo, Central, and Enterprise maintained and used PPTC phones and lines. Older residents of the PPTC service area say that Southern Utah Telephone Company took over PPTC lines. There is no written record, but that seems to be the case. Later, these older residents assert, Mountain States Telephone Company (later Mountain Bell, then USWest) acquired former SUTC customers.

As late as 1946, Henry Holt still shed tears when he spoke of the People's Progressive Telephone Company. So did John. H. Bowler. Their tears refreshed the memory and washed away the dream. ▼

*Helen B. Gardner is a freelance writer living in Gunlock, Utah. Dr. Bowler, her brother, is a professor at Southern Utah University.*

#### Notes

1. Interview with Henry D. Holt, Fallon, Nevada, 1946; recorded in the journal of his granddaughter Helen B. Gardner.
2. Interview with Blanche Holt Bowler, Gunlock, Utah, 1988.
3. Minutes of People's Progressive Telephone Co., June 15, 1912, to September 6, 1913.
4. Invoices from Western Electric Co. and American Steel and Wire, PPTC Papers.
5. Holt Interview.
6. PPTC Minutes, April 1913.
7. B.H. Bowler interview.
8. PPTC Minutes, May 24, 1913.
9. B.H. Bowler interview.
10. Interview with Milton A. Bowler, Gunlock, Nevada, 1979.
11. PPTC Minutes, September 6, 1913.
12. Holt interview.
13. PPTC Minutes, December 6, 1913.
14. Gardner to J.H. Bowler, June 12, 1914, PPTC Papers.
15. PPTC Minutes, April 21, 1915.
16. M.A. Bowler interview.
17. Invoice and letter in PPTC Papers.

**F**ounded with such high hopes and altruistic motives, PPTC was a valiant effort that lasted five years.

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Gold in Them T

A “gold” HAS been found in Wayne County—by the various occupying cultures.

By Hal J.
Covington

Upon occasion, the Pioneer Magazine reprints an article from one of our past issues. This article first appeared in the March/April 1992 issue of Pioneer.

Gold! Gold! At least, when the sun strikes it right, it looks like gold. In fact, whole cliffs of the vari-colored rocky conglomerate in eastern Wayne County appear to be made of gold.

Could this have been a lure to draw the first pioneers to settle this isolated mountain-desert land? Perhaps—but probably not.

And might this have been the source for tales of fabled “Cities of Gold,” which Spanish explorer Coronado sought in 1540-42? Possibly, but it is doubtful. For even more modern-day gold-seekers have felt the call and have searched long and hard for this elusive metal, with little success for their efforts.

But, in other ways, a “gold” HAS been found in Wayne County—by the various occupying cultures.

Sometime around 700 A.D. the historic “Fremont Culture” appeared in the area and



John C. Fremont

was allowed to stay, enjoying its aura for over 500 years; disappearing, for unknown reasons, around 1225 A.D.

After the Fremont, there is a void in archaeological history of Wayne County, and one can only guess at what happened, or if anyone was here at all during the next few centuries. Then the Utah and Paiute Indians are found wandering the land, gleaning their “gold”; the sustenance for a life which they achieved.

These wandering tribes of Indians held possession of the area, having sporadic encounters with the white man. Perhaps the first as late as 1836, which is the date found along with name etchings on the cliffs along its eastern waterways. Then in the winter of 1853-54, cartographer-explorer John C. Fremont found his way into the western valley while on his fifth expedition to California. He tarried awhile, seeking food for his party, and in the process, explored the western and central sections of the present county, and consequently the major stream of water bears his name.

Always on the alert for colonizing locations to accommodate in expanding “MORMON” population in Utah, during the years

THE STORY OF WAYNE COUNTY, UTAH



Char' Hills

J.C. Fremont.



Ben Gibbons and family
at the Granite Ranch
near Hanksville.
"Wheezin" Buhr, an
Englishman, built this
cabin. Background
photo: Capitol Reef
National Monument—
Fremont River.

of 1865, 1866, and 1871, Indian-chasing and scouting parties visited the area previously explored by Fremont and reported its potential to LDS President Brigham Young.

During this same period the eastern section received several (after 1869) visits by Colorado River explorer John Wesley Powell; as his parties ranged away from the river they named several local topographical features.

Then in 1875, the first Mormon Pioneers entered the upper valley from the West; founded the first settlement of Wayne County, and named it "Fremont."

Soon more emigrants followed, and in a few years they had established 12 other LDS communities in the mountains and deserts which was to become known as Wayne County. Nine of these towns were scattered throughout the lower, red and gold, rock country.

Searching, in their own way, these pioneers visioned finding a "gold." Though Mormons were discouraged from prospecting for the mineral kind. The gold which they sought was that of "roof," to build a home and a livelihood for their families.

These early settlers had no difficulty with the itinerant [Native American], and lived "en rapport" with him, until he was moved onto reservations.

No, the Pioneers fight was NOT with the Indian—it was with the land. The land, which fought them with all the weapons available for its cause.

With the exception of a few choice areas, water was not easily diverted to the crops

planted by the Pioneers throughout the County, and nature fought all efforts to bring moisture to these fields. Earth-drying winds and a scorching summer sun evaporated water flowing in the long miles of ditches dug by the laboring settlers. And, as if this was not enough of an obstacle, the water itself rose up against them! With raging floods of

red, silt-laden water, begun by torrential mountain storms, which raced down over rocky, sandy-clay soil, carving new gullies in this country of already uncountable chasms. The deluge tore out dams, flumes, and ditches constructed by these hard-working "Saints" and flowed over stream banks to cover nearby land that the farmers had dared to plant, destroying crops of food which was desperately needed to sustain the Pioneers through the long, cold winters.

Facing such challenges, some of the valiant settlers were forced to leave their homes (what was left of them), but most stayed on, strong in their faith and loyal to the calling which they had received.

Eventually though, the persistence of the Pioneers paid off. With some battles won and some lost, some areas of the County having to be abandoned. But it appears that man finally learned to live in harmony with the hard nature of the land, though receiving occasional reminders, even today, that he (man) is only temporary—a tolerated visitor—to this sometimes forgiving and always colorful land of Wayne County.

Yes, regardless of the trials and hardships faced by these durable Pioneers, they met the challenges of the land and from their endeavors there has emerged an amalgamation which is the "true gold" to be found on this earth—the "gold" of accomplishment; the "gold" of beauty, solitude, magnificence, and grandeur. And this "gold" was found by our Pioneer forefathers—right here in Wayne County. ▼



An SUP Encampment in Iron Country

Q: What are the highlights of this year's national encampment, held in Cedar City, Utah?

A: First of all, wherever it's held, the national encampment provides the perfect forum for SUP members from around the country to meet together, share stories and ideas, and generally build a feeling of brotherhood.

Second of all, the agenda for these encampments are always inspiring, educational, and exciting. The agenda at Cedar City this year is no exception. We have great speakers, fun activities, delicious food, and beautiful music on the agenda. And there are a few other surprises as well.

Q: Tell us about the surprises?

A: Well, one of the things we're most excited about is that the Utah Shakespearean Festival, which was recently honored with a Tony Award for outstanding regional theater, has agreed to celebrate SUP night on Thursday, August 10. The festival has set aside a block of tickets, and SUP members who call and identify themselves as SUP members can order these tickets.

We have to order early though. Naturally the festival can only hold those tickets for so long. They have guests clamoring for these great seats. The festival sent out a mailing to all chapters with the necessary information; members can also call the box office directly at 1-800-752-9849.

Q: What else is on the agenda?

A: The SUP National Encampment is being cosponsored by Southern Utah University and the Iron County Tourism office. These two organizations have been wonderful in helping us organize some great tours.

SUP members and their guests can participate in two free tours, and one tour that costs only \$5. The first tour is a walking tour of the SUU campus, complete with explanations about historical buildings, sites, and statues located on the campus. The second tour is also a riding tour of Cedar City's historical sites, which will include a visit to the DUP museum located downtown. Finally, there's a van tour of

old Iron Town, a ghost town that was first built by those producing iron in the area.

Q: What other exciting items are on the agenda?

A: We have some outstanding speakers lined up to address the group. Elder Jeffrey Holland of the Quorum of the Twelve Apostles for the LDS Church will be our keynote speakers. Gerald Sherratt, former president of SUU, will give the welcoming address. Fred Adams, director and founder of the Shakespearean Festival is on the agenda, as is National SUP President Ray Barton and Steve Bennion, current SUU president.

Q: Why did the Cedar City chapter want to host the national encampment?

A: We decided three years ago that we wanted to host the first encampment of the new millennium. We felt that would be an exciting way to celebrate the new millennium, as well as let others know about what a great place Cedar City and the surrounding area is.

We're in the heart of historical Utah, and we offer easy access to five national parks and monuments, most only an hour or so away. We're encouraging people to arrive a little early or stay a little longer so they can visit these stunning natural wonders and take full advantage of being in our neck of the woods.

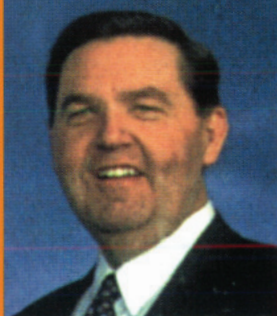
In addition, we've got the Utah Shakespearean Festival and the SUU campus (which boasts a wonderful convention facility). There is also a wide array of lodging in the area, although accommodations should be arranged early. Because of the festival, many hotels fill up early.

All in all, there's just a wonderful, warm, friendly, and historical atmosphere in Cedar City, and we wanted to share it with other SUP members.



**Q&A WITH
NATIONAL
ENCAMPMENT
2000
CHAIRMAN
KENT MYERS**





Keynote
speaker
Elder
Jeffrey R.
Holland



Southern
Utah
Scenic
and
Historic
Tours



Utah
Shakespearean
Festival



NATIONAL ENCAMPMENT CEDAR CITY AUGUST 10, 11, 12 2000

Special Features

UTAH SHAKESPEAREAN FESTIVAL

SUP night at the Festival, August 10. Schedule allows for matinee at 2 pm August 11. For tickets call 1-800-752-9849

TOURS

Free or inexpensive guided tours of historic sites.

TREKS

(come a day early) Plan a chapter trek to Zion's Canyon and/or Bryce Canyon National Parks and/or Cedar Breaks.

BIRTHDAY

Sets stage for Cedar City's bicentennial in 2001

GATHERINGS:

(food, fun, business, entertainment)

- Welcome Banquet with music and speaker
- Dinner meeting music and the spoken word
- Awards Luncheon
- National Society business meeting and woman's program
- President Banquet - entertainment and speakers

Sponsors of 2000 Encampment: Cedar City Chapter, Southern Utah University, Iron County Tourism and Convention Bureau.

REGISTRATION FORM - SONS OF UTAH PIONEERS

NATIONAL ENCAMPMENT - AUGUST 10, 11, 12 - CEDAR CITY, UTAH

Name _____

Wife's Name (If attending) _____

Address _____

Your Chapter: _____

Enclosed is a check payable to "SUP National Encampment 2000" for registration and fees checked below.

- ☐ \$85 Registration for myself
- ☐ \$170 Registration for myself and my wife
- ☐ \$45 Registration for myself for Saturday activities only
- ☐ \$90 Registration for myself & my wife for Saturday activities only.
- ☐ \$5 Fee (Each Person) for guided tour to Old Iron Town

Friday tours: (Check one)

- ☐ Guided Walking Tour SUU Historic Sites (Free)
- ☐ Guided Tour by van of Historic Cedar City (Free)
- ☐ Guided Tour by van or bus of Old Iron Town (\$5)

Mail form and check to:

SUP National Encampment, Box 1422
Cedar City, Utah 84720

Telephone: 435-865-9509

SUP Dedicates Flagpole at National Headquarters



Sen. Orrin Hatch

June 17 dawned sunny and bright with a slight wind and a bit of a chill in the air—the perfect day for the official dedication of a flagpole located at the National SUP Headquarters.

Almost 100 people gathered for the ceremony, which featured patriotic music by the Salt Lake Carriers Band and posting of the colors by the Mormon Battalion, Company A.

Additional highlights included a short speech by Utah Senator Orrin Hatch, who spoke about the importance of the flag and explained his own commitment to preserving what the flag means, and a dedicatory prayer by Elder Richard E. Turley, a member of the Quorum of the Seventy for the LDS Church.

The building of the flagpole has been a year-long project that united several SUP chapters and individuals, who combined efforts to raise the necessary funds. The flagpole is situated perfectly on the SUP land so it can be glimpsed from all four directions. At night, the flag is lit by a ground light, making it an even more impressive sight.

Thanks go to everyone who donated their time and means for the completion of this project,” noted Dr. Barton. “The dedication was a great event, and we were pleased with the participation from prominent Utahns, as well as some wonderful SUP members.”

SUP Chapter Highlights

Sons of Utah Pioneer chapters around the country are busy making a difference in their communities as well as fostering a feeling of fellowship among their members. Here are a few chapter highlights.

(If you'd like your chapter's activities included in this summary, please send pertinent information to Pioneer Magazine, 3301 East 2920 South, Salt Lake City, UT 84109. You can also email us at nssup@burgoyne.com.)

• Twelve SUP chapters announced their "Tomorrow's Pioneers" awards during the last few weeks. These awards, which were given to almost 40 young high school students, include a certificate, plaque, and scholarship money that enables the students to continue their education. The awards were presented during each chapter's monthly meetings.

"The 'Tomorrow's Pioneers' program is one of the wonderful things we do, both locally and on a national level," explains John Anderson, national SUP president. "The money is raised on a local level, and the national organization also gets involved; we provide the certificate and plaque, and typically we receive the scholarship applications and forward them on to the local chapters."

This year, the chapters raised almost \$25,000 for this extremely worthy cause. Recipients of the awards are typically high

school students who have impressive academic records, and who also have overcome some obstacle or challenge in their lives--thus earning them the title of "Tomorrow's Pioneers."



• SUP members from the **Twin Peaks Chapter** donned authentic western wear (well, at least Levis and boots) for their June meeting, held at the Huntsman Hotel at the This is the Place Heritage Park.

The chapter recently donated a prototype for a metal and wooden bench, which will be used throughout the park; a plaque on the bench will identify the chapter for its generous donation.

The night's program included remarks by Carol Nixon, the executive director of the park, and also featured pioneer music.



Chapter Eternal

In loving memory of our SUP brothers who have recently joined their pioneer forbears on the other side of the veil.

Pioneer rejoices in the lives of these good men and extends its sympathies and good wishes to families and loved ones.

David G. Adams
Murray

Wade H. Andrews
Twin Peaks

Kenneth Biddle
Box Elder

Douglas Burnett
At Large

Rex. L. Campbell
East Mill Creek

Woodrow Dragan Dennett
Murray

F. Haws Durfey
Brigham Young

W. Grant Evans
Twin Peaks

Henry Hanson Finch
Brigham Young

Vernon Orgill Jones
South Davis

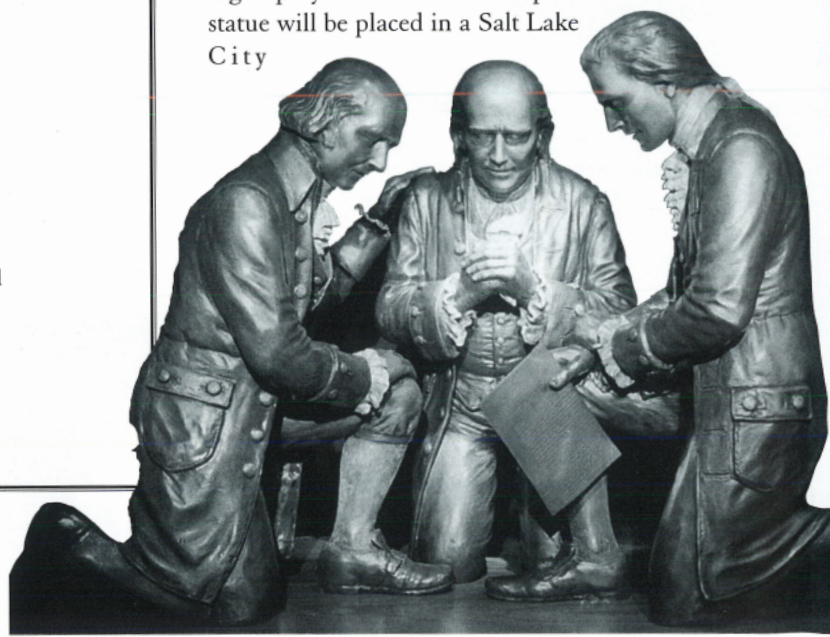
Harold R. Laycock
At Large

Elwin V. (Jack) Millward
Tooele Settlement Canyon

Warren Munford
Cedar City

Phil Tyler
Cotton Mission

• SUP **Sugarhouse Chapter** member Stan Watts recently finished a statue of three of the Founding Fathers (Thomas Jefferson, Benjamin Franklin, and John Adams) kneeling in prayer. A heroic-sized replica of statue will be placed in a Salt Lake City



park, and a smaller version of the statue is headed to Washington D.C., where Utah Senator Orrin Hatch is working to place it in a prominent location.

"I've been working on the statue for six months," says Stan, who said he created the statue because he thought Americans "needed to be reminded of where we came from. It's the beginning of a new millennium, and I thought we should all remember that we started with a pray, asking for help."

•The Sons of Utah Pioneers welcomed **two new chapters** during the last few weeks. In May, approximately 20 men joined together as founding members of the **Grove City Chapter**, a chapter located in Blackfoot, Idaho. Several national officers traveled to Idaho for the chapter's first meeting, welcoming the men into the organization and talking about the power of SUP.

In June, national officers traveled to Bear Lake, where they welcomed another group of men into the SUP organization. The formation of the **Bear Lake Chapter** is a direct result of last year's National Encampment, which was held in Logan.

"During the encampment, we actually took a tour to Bear Lake," explained John Anderson, national SUP past president. "There were two buses, and one broke down at Bear Lake. One bus took a load of SUP members back to Logan, and the rest of us stayed in Bear Lake waiting for the working bus to return. While there, we had an impromptu program and chatted with some Bear Lake residents."

The people the SUP members visited with were so impressed with the organization, they immediately set out to organize their own chapter. The first meeting of the Bear Lake Chapter is the culmination of those efforts.

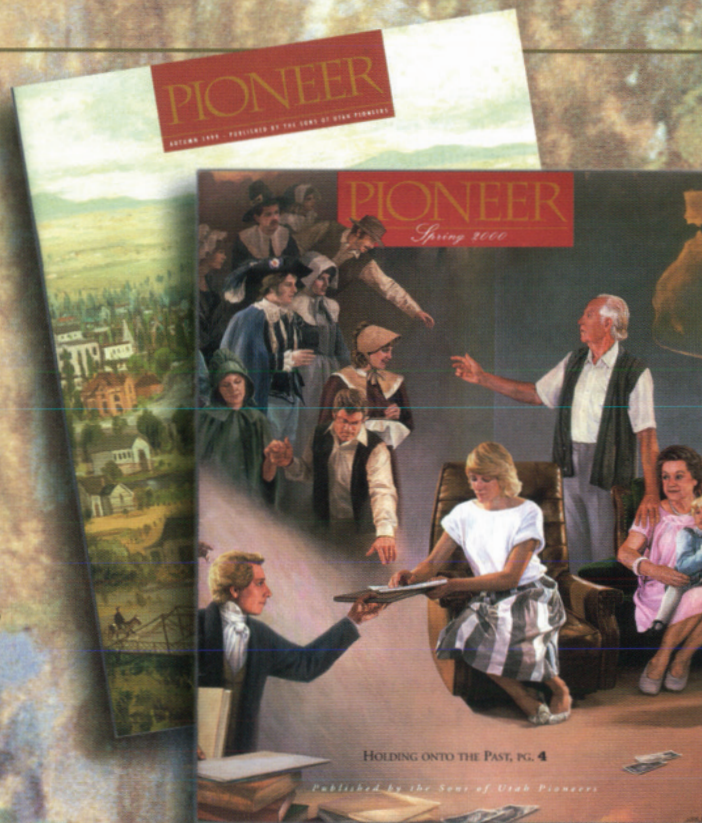
"It's exciting to see our organization growing," says Dr. Ray Barton, national SUP president. "This is such a valuable and worthwhile organization, and we can do so much. We like to see others join in our efforts."

NEW MEMBERS

Albert Esplin Adams, CC	Robert S. Jamentz, GL
Nate Alder, TP	Eric Jergensen, TP
David M. Allen, BE	Robert A. Johnson, SC
Richard Monk Allen, AL	Jay T. Jorgensen, TP
J. Lamar Anderson, TF	Garth Albert Kendall, AL
Warren S. Anderson, AL	Robert M. Kerr Jr., GC
Zenith Roy Baker, GC	Thomas D. Kershaw, USRV
Howard Bardwell, HUR	Edward Wayne Liddell, AL
S. Daniel Barthomloma, HOL	Lyman Abraham Losee, HOL
Lynn R. Barton, TP	Paul Malovich, EMC
Floyd Bendixsen, GC	Dale D. Mann, SD
Carl Lee Bendixsen, GC	Leonard H. Matthews, BLV
Walter T. Best, GC	Donald W. McBride, OGP
Blayne D. Bird, GC	George O. Miller, AL
Alan Bluth, TMV	Cloyde Leon Miner, TP
Morris Buhana, CC	Wallace L. Moon, SD
Keith Burrell, AL	Marloe Morgan, AL
Clayton O. Beatty, HUR	David N. Morrell, BE
Joseph W. Bishop, CC	M. Lee Moreell, CC
Rulon Larry Brough, CC	Michael Mower, TQ
Chester Cannon, TP	Byron G. Muench, SH
Richard O. Christiansen, CEN	Thomas Judd Musser, CC
Edward C. Cook, GC	Glen L. Nielsen, CEN
Cory Cripps, HOL	Normal I. Nelson, BE
John S. Dalton, CC	Merlin R. Orgill, AL
Gerald H. Davis, AL	Larry J. Oberson, CC
Sherrel Davis, USR	Allen Partridge, AL
James R. Dickson, Jr., TP	Lewis Patterson, OGP
James D. Downey, USRV	Daniel H. W. Platt, CM
John W. Driscoll, GC	Roger Pugmire, BLV
Allan Edwards, CC	Stuart D. Reid, TP
A. Ray Elliott, BLV	Riley D. Risto
William B. England, BLV	Frank B. Salisbury, MILLS
Donis L. ERickson, OGP	Gerald L. (Monty) Shupe, OGP
Robert C. Folkman, BE	Jay S. Simons, GAS
Marion D. "Jack" Francis, GC	Heber Parley Smith, BE
Harry B. Gambles, GC	Newell J. Sorenson, BLV
Don L. Garfield, BLM	Boyd Irvin Stallings, GC
DeVar Geary, OGP	Stanely G. Steadman, AL
David L. Gillette, TP	Clyde Stewart, USR
Riley W. Goodfellow, SD	Tim Stewart, TP
Bhueland R. Goodwin, GC	Briant Earl Stringham, BLV
Michael E. Green, HOL	David Stringham, BLV
D. Forrest Greene, TP	Mark Stringham, BLV
John D. S. Gunderson, SLP	Leo C. Telford, BLV
David B. Haight, TP	Burt John Tensmeyer, OGP
Kenneth W. Hansen, BLV	Claude Ray Thomas, AL
Allen Spencer Harden, BH	William R. Thornley, TF
Roberr L. Hendricks, TF	LeRoy A. Tolman, BE
David M. Higbee, CC	E. Keith Toponce, OGP
Rulon A. Hillam, GC	Bruce K. Veibell, GC
David T. Hinton, HUR	Leland (Lee) DeWyne Ward, GC
Larry J. Hodges, BLV	David L. Warner, AL
William W. Holmes, BE	Theron Wilhelmsen Weston, BLV
Don Huefner, BLV	Mervin J. Wilhelm, LCR
Kent Hugh, CC	Elija McKay Willia, BLV
Donal Larrabee Hunt, BLV	Michael K. Winder, AL
Edward Loring Hunt, CC	David B. Wirthlin, SL
Robert Isaacson, BE	R. Kent Wood, TF
Grant Ivie, JRT	

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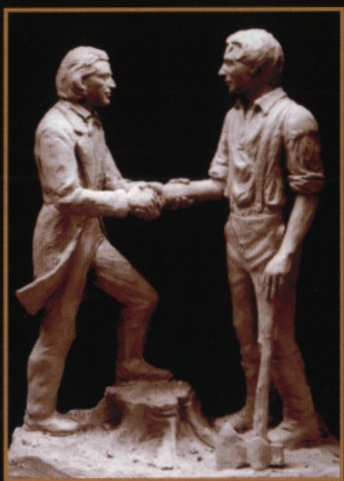
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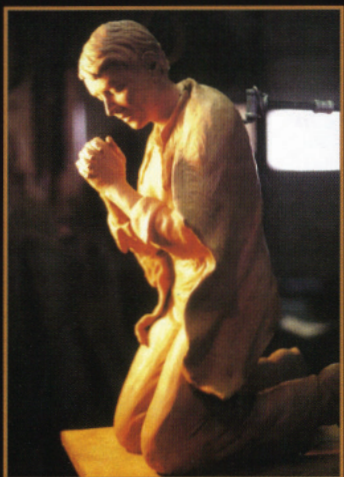


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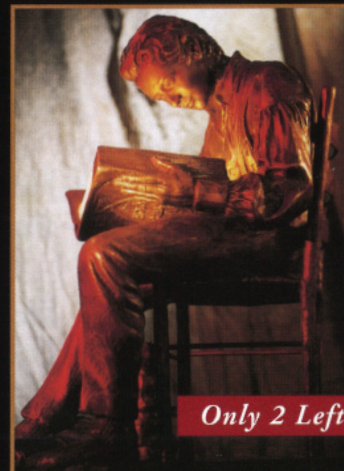
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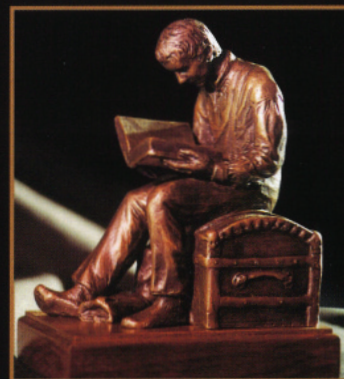
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